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all men, and among those selected by the American committee to stand for the development of Anglican Christianity are St. Augustine, leader of the Italian mission to the English in Kent; the venerable Bede, an example of monastic piety; King Alfred, Christian law giver; Archbishop Langdon of Magna Charta fame; John Wyckliffe, the morning star of the Reformation; Hooker, father of modern Anglican theology; eloquent Jeremy Taylor; John Wesley, leader of the evangelical movement; John Keble of the Oxford movement; Bishop Berkeley, friend of America; Bishop Heber, representing modern missions; and Frederick Denison Maurice, philosopher and prophet, representing the broader theology of the English church. The chapel of the British rite, St. Colombo, according to the New York Herald, is to cost \$100,000 and was the gift of Mrs. Edward King.

\* A new field for effort has been created at the University of Illinois. This is a department of ceramics, and already the success of the undertaking seems to be assured, for the reason that the rapid destruction of American forests and the consequent increase in value of all kinds of lumber are causing people to look with keen interest toward clay products as the most promising building and decorative materials of the near future. The director, Professor Charles W. Tolfe, is assisted by Ross C. Purdy, special instructor in ceramics, and by twenty-four members of the university faculty, of whom nine are heads of departments. Thus every graduate in ceramics will have passed under a large teaching staff carefully selected with a view to fitness and to availability for the work in hand.



### THE NECROLOGY OF ART

Karl Hummel, the veteran landscape painter, who recently died abroad, was the son of the musician, Johann Nepomuk Hummel, and was born in Weimar in 1821. After traveling with his father in England, he returned to Leipzig to assist Preller in his great series from the *Odyssey*. Hummel was an idealist in his landscapes, which became popular and are known in most of the German galleries.

\* Fitzgerald Cornwall Peploe, a sculptor, whose studio was recently at No. 74½ West Fifty-fourth street, New York, died of heart disease at the country house of a friend at Purchase, N. Y. He was forty-five years old. He had gone to Purchase in the hope of regaining his health by a course of outdoor treatment. Mr. Peploe was the second son of Major Daniel Webb Peploe, of Garnstone Castle, England. His mother was a daughter of Sir Thomas Theophilus Metcalf. Twenty-two years ago Mr. Peploe came to this country and took up sculpture, in which he had received some training in Paris and Rome. Among his best works was the statue of "The Goddess of Golf," which he made for the grounds of Mr. Chapman at Dinard, Brittany. He modelled a celebrated bust of Lady Randolph Churchill and a bust of Lady Dudley. A marble statue of Lady

Frederick Frankland was one of his most ambitious efforts. His busts of women, prominent in society, are to be seen in many private art galleries of New York.

\* Archibald Wakely, an artist and regular exhibitor at the Royal Academy, was found murdered in his rooms at Bayswater, London. His skull was battered in, but the weapon used was not found. There is no clew to the perpetrators of the crime. The police theory is that the murderers entered the premises with the object of reaching the basement and thence digging an entrance to the vaults of a bank next door, when they were intercepted by the Wakely. Another banking institution was robbed in that manner, burglars getting off safely.



### ART NEWS FROM THE OLD WORLD

In commenting on the decision of the French Minister of Fine Arts to establish at St. Cloud a "School of Landscape and of Plein Air," the Paris correspondent of the London Times says: "The initiative is one which will not surprise those who know how the Millets, the Corots, the Rousseaus and the Troyons, following the inspiration of the English artists of the school of Constable, enriched French painting with masterpieces that, revolutionary in their day, have now become classic. But, like all official initiatives, this of M. Dujardin-Beaumetz is less the enlightened anticipation of a want than the public recognition of a result already achieved — in this special case an evolution in French painting which officialdom never did anything to facilitate. The return of the artist to nature, the painter's flight from the atelier into the open, attained the proportions of a veritable exodus long before the State opened its eyes to the revolution that had taken place. At present, plein air lights play through 75 per cent of the canvases that are sent to the jury of the salon of the 'National Society.' It is not merely the Independents who have gone into the fields and woods to experiment. And what could be more characteristic of this change of method, from the unreflecting use of the academy tonalities to the effort to reflect the real colors of natural things, than the portrait of the German Emperor by Borchardt in Room ii. of the present collection? This Berlin artist is a Parisian. He has induced his Imperial Majesty to expose himself to a terrible test. William II., in shooting costume, is here represented at full-length, standing on a summit so perilously elevated that he is in the closest of contact with the clouds. As a matter of fact, M. Borchardt posed his Imperial 'subject' on the roof of the Palace of Potsdam. All the blues and violets of ordinary daylight play through the diaphanous figure. Far from being the apotheosis of the monarch, it is the triumph of nature and of the plein air. M. Borchardt must be as fine an ironist as he is an excellent painter."